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People's Choral Union.

The People's Singing Movement

New York City

Founded 1892

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PEOPLE'S CHORAL UNION OF NEW YORK,
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People's Choral Union

OF NEW YORK,

FOUNDED 1894.

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People's Singing Classes,

FOUNDED 1892.

FRANK DAMROSCH, DIRECTOR.

MISS SARA L. DUNNING,

MISS SARA J. J. McCAFFERY,

MISS MARY S. DOTY,

MISS ARBIE S. LEE,*

MISS VERNETTA E. COLEMAN,†

MISS LAURA SEDGWICK COLLINS,

MR. EDWARD G. MARQUARD,

MR. ALFRED HALLAM,

INSTRUCTORS.

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*Deceased. †Resigned.

Peoples Choral Union
Feb. 25, 1897

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The People's Singing Movement

OF NEW YORK CITY.

The purpose of the People's Singing Movement is described in the Constitution of the People's Choral Union, now conducting the movement, as follows: "It shall be the object of the People's Choral Union of New York to promote the love and culture of music among working men and women by means of sight-singing classes and choral singing, and by popularizing good music of all kinds. * * * "The charge for each lesson in any of the [named] classes shall never exceed ten cents."

In pursuance of this, seven classes of men and women for the study of sight-singing, and a chorus of graduates, are now maintained and meet every Sunday afternoon during a season of thirty lessons extending from October to May of each year. The chorus (Choral Union) and an Advanced Class meet under Mr. Damrosch, at Cooper Union; the other six classes devoted to elementary work meet in halls in different parts of the city, and are in charge of instructors selected by Mr. Damrosch. The uniform contribution of ten cents per member for each lesson is to cover the expenses necessary to the work, viz: hall and office rents, music, stationery, printing, postage, etc. It is under-

stood that this is not a payment for lessons received, merely each member's proportion of the fund required for accommodations and materials. The surplus of receipts over expenditures is held for extending the movement in new directions.

In the management, the co-operative principle is adhered to, making the movement entirely one of the people and for their benefit. No patronage or subsidy has ever been enjoyed or invoked: every one who has contributed to the success of the movement in any capacity has given his efforts as a member of the organization, and no compensation has been paid either for instruction or for administrative services.

The general management is vested in a General Committee, consisting of the Director and twenty-four men and women chosen by the members of the Choral Union from their number. The particular work of establishing and conducting elementary classes is delegated to a sub-committee of the General Committee, known as the Committee on Singing Classes.

Membership in the Choral Union is practically subject to no limitation, being conditioned only upon regular attendance at a stated number of lessons in an elementary class for one season and later in the Advanced Class. A small number of members are admitted without passing through the classes upon examination as to their knowledge of sight-reading. These classes are open to every self-supporting man of at least eighteen and woman of at least sixteen. A serious purpose to study and a musical ear are necessary qualifications, but vocal excellence is not required.

The movement is the realization of a plan conceived

by Mr. Frank Damrosch to extend beyond the comparatively limited number of its devotees, the ennobling influence of music. The best management, it was thought, would be by the people themselves, and from the very outset the gradual development of a self-managing body was worked for, until this was consummated in the formation of the People's Choral Union to manage and maintain the whole system of classes and chorus-singing. The people whom it was intended to bring into the movement were not necessarily working men and women in a restricted sense of the word. On the contrary, it was realized that only by making it a *public* one in the larger application of the word, the enterprise could accomplish its full mission. To bring all men together in the common effort to promote a beautiful art, to lead to an understanding of mutual interests, and thus incidentally to open the way to concerted action in other good causes—this was the aim of the People's Singing Movement, as much as the more obvious one of teaching everyone to sing or of establishing a people's chorus.

To carry out the plan Mr. Damrosch joined with him several persons connected with the Neighborhood Guild, of Forsyth street, and with labor movements. An organization meeting was then held at the rooms of the Working Women's Society, then at 27 Clinton place. This meeting was held October 1st, 1892, but the rooms proved too small for the 200 people or more who responded to the call, and an adjourned meeting was decided on to be held Sunday afternoon, October 17th, in the large meeting-hall in Cooper Union. At this first meeting an Executive

Committee of three—Mr. Damrosch, Edward King and James K. Paulding—was formed and undertook the general management of the work. Later on, during Mr. King's absence in Europe, his place was taken by Charles B. Stover, an active worker from the beginning. A number of volunteers came forward at this meeting who undertook to lend a hand when needed in the details of the work and to spread the news of the movement. Before the meeting of the 17th announcements had been made through the newspapers and at meetings of labor unions and in other places.

FIRST SEASON—1892-3.

The meeting in Cooper Union proved an unexpected and impressive assemblage. All the 1,600 seats were filled and three or four hundred members stood. The work of the Executive Committee and the volunteer helpers broke down when it came to enrollment. A speech or two was made, the sentiments of which have not been recorded, but the great audience probably understood the proceedings best when Mr. Damrosch came forward and with the sway of his baton carried all minds into the rhythm and swing of the first People's singing lesson. Some who were present had some knowledge of reading music, and these, upon request, retired in favor of the remaining 1,500 who had not been trained in reading. The alternatives of conducting the movement as a "charitable" one, or putting it on a co-operative and self-supporting basis, were submitted to the class, with the result of a unanimous decision in favor of the latter proposition, establishing at once a policy precluding outside aid

and necessitating the active work of the membership. The first class resulting from this meeting assembled every Sunday afternoon following it at Cooper Union. But the popular interest in the work assumed such proportions that at the end of six weeks it was found necessary to establish an additional class elsewhere. It was concluded to locate this further uptown, at Renwick Hall, Eighty-sixth street and Third avenue. Miss Sara L. Dunning took charge of the instruction. Still another class was organized under Miss Sara J. J. McCaffery as teacher, a week later, at the Hebrew Institute, at the corner of East Broadway and Jefferson street. Renwick Hall had an enrollment of 600 members in the course of the season. The Hebrew Institute Class attracted 400. The average attendance of the various classes for the season will best show how genuine was the desire to embrace the opportunities which they afforded, viz.:

Cooper Union . . . . Average attendance 778
Renwick Hall . . . . Average attendance 300
Hebrew Institute. . . Average attendance 125

When the classes had been formed the details of management not particularly in the province of the instructor were entrusted to a volunteer committee of the members of each class, consisting chiefly of a Chairman, Secretary, Treasurer and Librarian for the class, each corresponding locally to a similar general officer, and separate class records were kept.* The

* For the purpose of recording attendance in these large classes it was found most satisfactory to give each name upon the roll a certain number and to issue tickets correspondingly numbered to the members, one of which was handed in on entering the class with the amount of dues, and after having been recorded filed for reference. These tickets were furnished by an establishment making a specialty of railroad tickets.

surprising characteristic of the first season was not only the eagerness with which the opportunity to learn to read and to sing in chorus was sought, and the zeal and perseverance with which the first and most trying lessons were pursued, but in a larger measure the spirit and devotion brought into the cause, assuring from the outset the successful continuance of the work. The efforts of Mr. Damrosch and the teachers who assisted him were supplemented by the general membership, who brought into the work the varied experience, the energy and skill that may be found among so large a number, in such a way that the best promise of success may safely be said to be inherent in the co-operative principle of management.

The method of instruction pursued has, of course, an essential bearing on the success of classes composed of adults, most of whom come into them with little of even the ordinary preparation that the generality of music-lovers receive who attend concerts, opera, etc., frequently. A method particularly adapted to the needs of the classes was found at hand in that employed with good results by Mr. H. E. Holt, of Boston. The following, apropos of the instruction in the Elementary Classes, is taken from the New York *Tribune* of June 24th, 1894:

"Though there may have been surprises in store for those who have carried on this work in the quickness and readiness with which the instruction is understood and assimilated, there has been no magic in the means by which this progress has been made. Almost everybody is endowed by nature with ear enough and voice enough to learn to sing readily at sight if methods

properly adapted to the ends in view are employed. The old methods of teaching caused the student to memorize series of facts, which were stowed away in the brain without connection and without order or symmetry. This procedure has been discarded in almost every branch of modern education except music. Modern instruction aims to arrive at a knowledge through experience, a process of familiarizing the mind with concrete objects by the senses in conjunction with the reasoning faculties. Mr. Damrosch and other successful teachers of music have reasoned that this 'object teaching' is as applicable to music as to any other subject of instruction, and his preliminary lessons to his enormous classes in the Cooper Union are an interesting demonstration that this is the truth. There is nothing new in it; it has long been known by a few wise teachers, especially by Mr. H. E. Holt in his work in the Boston public schools, but its application is far more restricted than it should be.

"In teaching to read vocal music at sight the first requisite is to give a clear knowledge of the relation of musical sounds to each other—relative pitch—and of how to produce these sounds. Mr. Damrosch would, therefore, at the outset teach his classes to sing a major scale with the syllables do, re, mi, etc., by imitation, thus establishing a measure of pitch from which the relations of all the sounds in the scale can be deduced. They are then identified by their number in the scale. The class is thoroughly drilled in the various intervals, beginning with the simplest, till all those contained in the major scale can be sung on

demand, the teacher not singing at all. No difficulty is found in accomplishing this if taught in the proper manner and order. Having mastered the simpler relations of pitch in this way, positive pitch is introduced by giving the names of the sound letters and practising in similar manner with them. The class, having gotten so far, is ready for the last of these elementary steps, the representation of sounds by their characters—the notes upon the staff. The teacher calls for a sound by its name; the class having sung it, he writes its character on the staff and informs his pupils that this is the sign of the note they have just sung. The other sounds of the scale—Mr. Damrosch begins with other than the key of C, usually D, to avoid the notion that the former is in any way the parent or foundation of the other keys—are then represented in a similar way, and the class is practised in identifying them and singing the intervals as they are called for. In this way the notes upon the staff are made to represent something definite and carry a meaning that they never can have when taught simply as hieroglyphics before a knowledge of what they represent in sounds is acquired.

"In this way a knowledge of one note and one interval after another is gradually attained. The class soon is able to sing simple exercises, and then simple songs. It is interesting to witness the thrill of pleasure felt by these ardent beginners when they enter upon their first part, singing almost before they know it. Mr. Damrosch writes upon his blackboard the theme of a simple 'round' or canon in the unison. He has them sing it together a few times till they are

familiar with it; then, starting the first voice-part, he causes the others to enter successively at the indicated points, and when the little piece is in full progress the singers are loth to stop, so delighted are they with the joy of making their first 'real music.'

"The advance to study in the different keys is simple after the thorough grounding in the intervallic relationships received in the beginning. So, too, is the study of the different clefs. The People's Singing Classes can do what very few experienced choirs can do in this regard: they can read in the C clef in its various uses as alto, tenor and soprano clef, as easily as in the ordinary G & F clefs, the 'treble' and 'bass' clefs of every-day music. The progress made in these things is gradual, yet steady; it is conditioned on the surety given by actual practice and familiarity with the various new elements as they are brought up."*

The study of the first season embraced, besides the exercises from drill charts, etc., the part songs named below. These, or others of the same degree of advancement, have been taken up by each successive Elementary Class, and are therefore typical of the work generally done in that grade:

God Bless Our Native Land. . . . . J. Mosenthal
O Sanctissima. . . . . Old Hymn—Adapted
Sweet and Low . . . . . Barnby
Christmas Chorus. . . . . Frank Damrosch
Now is the Month of Maying . . . . . Morley

*The text-book on the method written by Mr. Damrosch with especial reference to the People's Singing Classes and in use by them is published by G. Schirmer, New York, under the title "Popular Method of Sight Singing."

Take, O Take Those Lips Away . . . . . Max Vogrich
The Minstrel Boy . . . . . Harmonized by M. Vogrich.
How Glad With Smiles . . . . . Glück
Two Resolute Lovers . . . . . Hauptmann
See, the Conquering Hero Comes . . . . . Händel

The manner in which the songs attempted were accomplished was so satisfactory that Mr. Damrosch felt confident enough of his newly-made chorus to arrange a public concert as a sort of "Commencement Exercises" at the end of the season on May 28th, 1893. The concerts, of which one or two have been given each season at popular prices, have proved a strong incentive to the members and have brought out surprising results musically. (The programmes are reproduced in full on pages 25-28.)

To the doubtfully inclined misgivings might have remained as to the possibility of holding up the financial end. The first season demonstrated the idleness of such fears, as the following statement of receipts and expenditures for the season 1892-3 will show:

RECEIPTS.		EXPENDITURES.	
From dues	$3,338 44	For hall and office rents	$1,870 21
From concert of May 28th (net)	403 96	For music	290 01
From sale of portfolios to members	63 95	For portfolios (bought for members)	80 00
		For stationery, printing, postage, etc.	271 02
		For rebates claimed—allowed to members for regular attendance	9 00
		Balance on hand for next season	1,286 11
	$3,806 35		$3,806 35

SECOND SEASON—1893-4.

The second season opened October 12th, 1893, with an Advanced Class, into which 900 members came from the previous season's Elementary Classes. This apparently small proportion of enrollment for the second year of the course was accounted for by the re-enrollment of many in the Elementary Classes, particularly those who had joined late in the first season. The tendency to remain in the class nearest home shown by some members suggested a new function for the classes distant from Cooper Union beyond that of serving as adjuncts to receive the overflow. It became apparent that branching out into different portions of the city would help much to stimulate and strengthen the movement by the establishment of local recruiting stations, as it were; for by thus localizing interest the missionary work of members became more effective. Accordingly four elementary classes were opened simultaneously with the Cooper Union Class (where Mr. Damrosch gave advanced instruction only), viz.:

At Beethoven Hall, Fifth street, Miss McCaffery, teacher; average attendance 267.

At Caledonia Hall, Horatio street, Miss Mary S. Doty, teacher; average attendance 160.

Adelphi Hall, West Fifty-second street, Miss Abbie S. Lee, teacher; average attendance 205.

At Aschenbroedel Hall, East Eighty-sixth street, Miss Dunning, teacher; average attendance 271.

The average attendance at Cooper Union for the season was 630. The musical work in the Advanced Class comprised the study of the following:

Mann's Manual of Singing. . . . . .
The Harp That Once Through Tara's Hall . . . . . .
Harmonized by M. Vogrich
Absence. . . . . Hatton
The Lark's Song / Farewell to the Forest . . . . . Mendelssohn
A Mountain Fastness Is Our God . . . . . .
Luth. Hymn, Harm. by Vogrich
Athalie (cantata). . . . . Mendelssohn

Luther's Hymn and "At Sunset," by Conradi, were added to the work of the Elementary Classes.

The financial condition at the end of the second season is shown in the following:

RECEIPTS.		EXPENDITURES.	
Bal. from last season .	$1,286 11	For hall and office rents	$2,652 63
From dues	4,276 26	For music.	484 98
From concerts of May 19th and 26th (net) .	336 85	For stationery, printing and postage. . .	555 58
From sale of portfolios and badges to members.	184 70	For advertising. . . .	161 48
From entertainment of classes (net) . . .	16 00	For class and office supplies.	67 60
From applicants for Symphony Society Concert privileges*.	8 15	Sundries: repairs, cartage, messages, etc.	93 15
From anonymous contributors and other sources . . .	9 60	For portfolios and badges bought for members	170 00
From collection for the unemployed, not applied	141 94	Balance on hand . . .	2,104 58
From interest on funds in bank to June 30th, 1894 . . .	30 39		
	$6,290 00		$6,290 00

(The balance above shown of $2,104.58 remained intact, except for advances made from it, as occasion required, to the People's Choral Union and returned [as shown in the statement to fol-

* The Symphony Society of New York extends the privilege of attending concerts to the members of the Classes at a reduction from the usual prices of admission. The item of receipts from applicants is from a small fee charged for order blanks.

low]. It is known as the "People's Singing Classes Fund" and kept apart from the funds of the People's Choral Union by Mr. Damrosch and the President of the Choral Union, as Trustees.)

THIRD SEASON—1894-5.

The beginning of the third season, 1894-5, was marked by a change in the management calculated to secure for the movement the permanency of corporate existence and thorough organization. The summer preceding it had been devoted to the drafting of a constitution and plan of organization. On August 22d, 1894, Mr. Damrosch issued the following call to the members of the past Advanced Class to form a permanent organization:

TO THE MEMBERS OF THE ADVANCED CLASS OF THE PEOPLE'S SINGING CLASSES.

When I organized the People's Singing Classes in the Autumn of 1892, I expressed the hope that we should be able, ultimately, to found a People's Chorus whose members, thoroughly trained in sight singing, should be fit to render great choral masterpieces. I knew that such music would bring into the life of the workingman higher pleasures, nobler ideals, a broader and more satisfying humanity.

Pleasures like these come not alone from selfish enjoyment, but are to be found in co operating with others to express in musical language the most beautiful thoughts; thoughts that shall inspire all with lofty aims and shall bind participants in a common bond of brotherly love.

For two winters you have worked faithfully, you have shown loyal devotion to the cause and have achieved results surprising even to me, who had expected much of you. I now call upon you to organize yourselves into a "People's Choral Union," whose purpose shall be the cultivation of the love of music among the working people.

I could have easily formed such a Choral Union on the same plans as the Singing Classes, retaining the sole responsibility

and therefore the sole direction of affairs, but I believe that our object may be better attained by calling upon you to form a self-governing body. My principal reason is, that while individuals die, organizations live as long as their work and their aims deserve to live.

Let us have an organization of working people that shall assume the responsibility of keeping up the "People's Singing Classes" and of revealing the treasures of musical art to the working men and women. When I cannot work for the cause any longer, such an organization will live and work out its ends with other men as leaders, but with the same spirit as before.

Aside from this, I believe that your interest in the cause will be deeper, and the cause itself more sacred to you, if you feel that by your own efforts and actions it is to be upheld or lost. While you were members of the singing classes it was, perhaps, not easy to realize the higher aims of the movement; but its spirit, I am sure, has entered your souls, and I am quite content to let you work out the task it has set you in your own way.

In order that the organization of the new Choral Union may be properly consummated, I call upon all members of the Cooper Institute Class of 1894-95 of the People's Singing Classes, to meet in *Cooper Institute, on Sunday Afternoon, September 16th, 1894*, at 3 o'clock, for the purpose of adopting a constitution and by-laws, and for the election of officers.

FRANK DAMROSCH.

About 500 members assembled on the date set, adopted the Constitution and By-Laws and elected a General Committee. The People's Choral Union was henceforth to be the promoter of the movement and to assume the management of People's Singing Classes. The organization headquarters were established at 21 (now 41) University place.

A more thoroughly systematized division of labor was the immediate result of organization, particularly with regard to the Elementary Classes. The (sub-) Committee on Singing Classes which had this portion

of the work under supervision was represented at each of the classes by one of its members, who directed the internal class affairs and became a valuable medium between the members of the class and the General Committee of the Choral Union.* The Class members assisted, as heretofore, in the executive work. The development of the Committee on Singing Classes as a body of workers, each representing his particular locality, became a most important and fruitful innovation.

The elementary classes of the season of 1894-5 which opened October 21st, 1894, were the following:

At Turn Hall, East Fourth street, Miss McCaffery, teacher; average attendance 254.

At Maennerchor Hall, East Fifty-six street, Miss Dunning, teacher; average attendance 182.

At Adelphi Hall, West Fifty-second street, Miss Lee, teacher; average attendance 103.

At Ellerslie Rooms, West 126th street, Miss Doty, teacher; average attendance 110.

The Advanced Class, having an average attendance of 407, again met at Cooper Union under Mr. Damrosch, as well as the Choral Union, averaging 426 members in attendance. To offset the "centrifugal" tendency incidental to the localizing of the movement, which was to be seen from the decreasing proportion

*In the Advanced Class and Choral Union, both exceptionally large bodies, the link between the membership and the General Committee is the Part Leader. There are sixteen, two for each voice-part, whose duty it is, among others, to cultivate the acquaintance of their charges and to communicate minor matters, complaints, inquiries, etc., to the committee.

of members who applied for enrollment in the Cooper Union Advanced Class after graduating from the elementary grade, occasional meetings of all the elementary classes under Mr. Damrosch were introduced and continue to be arranged. The territorial extent over which the membership was scattered made it desirable to establish an official organ appearing at regular intervals for the publication of news and announcements of general interest. It was decided to issue a monthly to be known as "HARMONY," and to contain, besides the information mentioned, good articles on musical subjects, and notes of musical events. The distribution of the journal to members of the Choral Union and the classes is free.

The curriculum of the Advanced Class and Choral Union was enriched this season by the introduction of the study of the elements of harmony, by means of oral instruction and articles in "HARMONY" from Mr. Damrosch. The list of new works taken up comprised the following in the higher grades:

The First Day of Spring,
The Nightingale,
The Victor's Return, } . . . . . Mendelssohn
Oft in the Stilly Night . . . . . Harm. by M. Vogrich
When Evening's Twilight . . . . . Hatton
Choral from "Die Meistersinger" . . . . . Wagner
Battle Hymn of the Republic . . . . . Harm. by H. W. Parker
Lauda Sion (cantata) . . . . . Mendelssohn
Fair Ellen . . . . . Bruch

The elementary classes took up two new choruses:

Men of Harlech . . . . . Welsh Melody
My Country, 'tis of Thee . . . . . Harm. by H. W. Parker

The popular method of sight-singing by Mr. Damrosch was introduced and became the text-book of the classes.

The Treasurer's report at the close of the third season showed the following result of one season's management by the organization:

RECEIPTS.		EXPENDITURES.	
Loan from trustees of the P. S. C. Fund. .	$ 350 00	For hall and office rents	$2,430 75
From dues and visitors' fees	4,734 47	For music	1,077 00
From sale of badges, portfolios, and extra music to members .	185 46	For stationery, postage, etc	388 30
From entertainments (Social Fund). . . .	73 73	For advertising . . .	181 05
From applicants for "Symphony orders" (balance)	3 53	For office furniture and repairs.	133 17
From return of advances made to sub-committees.	78 00	For sundries, cartage, cleaning, etc. . . .	59 40
		Badges and dies for badges	246 25
		Advance to "HARMONY" Board . . .	100 00
		Advance to sub-committees	78 00
		Loan from trustees of the P. S. C. Fund, returned	350 00
		Balance	381 27
	$5,425 19		$5,425 19

Balance in hands of Treasurer of the P. C. U.		$381 27
Bal. of P. S. C. Fund at close of season 1893-94 .	$2,104 58	
Interest on P. S. C. Fund to June 30, 1895 . . .	37 32	2,141 90
Total available funds at end of third season		$2,523 17

FOURTH SEASON—1895-6.

The result of one year's self-government had made apparent by the end of the season an even greater manifestation of interest in the welfare and progress of the organization and the success of its work on the part of members than shown at any time before. The expediency of utilizing this spirit in a methodical manner during the Summer intervening before the next season suggested itself. The Committee on Singing Classes was composed with an especial view to *localiz-*

ing the preliminary work of enrollment within the districts to be provided with elementary classes. The plan was similar to that of conducting a political canvass, i. e. based upon the acquaintance of the members with the inhabitants, conditions and opportunities of their neighborhoods. The following divisions were made and a member of the Singing Classes Committee resident in each was designated as the responsible head of his district, known as *District Representative.*

GENERAL DISTRICTS.

1. Lower East side, up to Houston street.
2. East side, from Houston to Forty-second street.
3. East side, from Forty-second to Eighty-ninth street.
4. East side, from Eighty-ninth street to the Harlem River.
5. East side, above the Harlem River.
6. Lower West side, up to Fourteenth street.
7. West side, from Fourteenth to Forty-second street.
8. West side, from Forty-second street to the northern limits of Manhattan Island.

Each of the districts named was sub-divided by the *District Representatives* and the charge of each subdivision (Local District) was given to a member of the same (*Local Representative*). To assist in the clerical work, and in the more extensive districts to supervise the work in *Sections* of the General District, created for reasons of expediency, each *District Representative* appointed one or more Secretaries. The *Local Representatives* had the immediate work of

personal enrollment* within the Local Districts in charge, and aided by the distribution of circulars, placards, copies of "HARMONY," etc., in gaining the widest publicity within their precincts. Reports as to the societies, unions, lodges, churches, libraries, etc., within the *Local District* were made by him, and a mailing list was compiled from them. In all some 15,000 circulars and 70,000 handbills were distributed, beside 2,000 copies of a letter by Mr. Damrosch descriptive of the movement.

As a further aid to gaining publicity for the movement a Committee on Press Notices was created. The important newspapers of New York City extended the use of their columns very liberally for the publication of facts regarding the classes and announcements for public notice when submitted in compendious form.

The enrollment for the fourth season showed results of the summer's work—2,506 applicants for the elementary grades being registered.† The Advanced

*The *personal enrollments* were reported to the *District Representatives* from time to time, so that an approximate idea of the number of people interested within each district in the establishment of a class for the same was arrived at in advance of opening. This served as an indication of the location and number of classes desirable. Furthermore, members enrolled but not presenting themselves, could be most easily reached through the *Local Representatives*, who had a certain responsibility for their appearance.

† There was a large dropping off from these figures, but it was due largely to the excessive ardor of the *Local Representatives* which cropped out when the work was new. More conservatism was observed in the summer of 1896, with apparently better results.

Class received 476 members from the previous season the Choral Union 401.*

The necessity of additional elementary classes became apparent from the reports of local workers. The following were established:

First District—At Odd Fellows' Hall, Forsyth street, Mr. Edward G. Marquard, teacher; average attendance 72.

Second District—At Turn Hall, East Fourth street, Miss McCaffery, teacher; average attendance 208.

Third District—At Maennerchor Hall, East Fifty-sixth street, Miss Dunning, teacher; average attendance 138.

Fourth and Fifth Districts—At Orpheus Hall, East One Hundred and Twenty-fifth street, Miss Doty, teacher; average attendance 145.

Sixth District—At Caledonian Hall, Horatio street, Mr. Alfred Hallam and Miss Vernetta E. Coleman, teachers; average attendance 102.

Seventh and Eighth Districts—At Adelphi Hall, West Fifty-second street, Miss Lee, teacher; average attendance 141.

The musical work of the fourth season is shown by the following list of choruses studied.

O, Hush Thee, My Babie . . . . . Sullivan
Come, Let Us Join the Roundelay . . . . . Wm. Beale
Lo, How a Rose E'er Blooming . . . . . Praetorius
Christmas Night . . . . . German Folk Song, arranged by Frank Damrosch
Ring Out, Wild Bells . . . . . Leopold Damrosch

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* A total of 1,064 entitled to membership in the Choral Union after two years' study in the classes.

Kaisermarsch . . . . . Wagner
Hymn of Thanks . . Netherland Song, arranged by E. Kremser
John Anderson, My Jo. . . . . Harm. by Vogrich
My Lady Is as Fair as Fine . . . . . John Bennett
Star-Spangled Banner . . . . . Harm. by H. W. Parker
Maiden With the Lips So Rosy, ... Jan Gall
Calm Sea and Prosperous Voyage . . . . . Beethoven
114th Psalm . . . . . Mendelssohn

The Treasurer's statement for 1895–6 showed the following:

RECEIPTS.		EXPENDITURES.	
Balance of P. C. U. funds	$381 27	For hall and office rents	$2,688 25
Loan from Trustees of P. S. C. Fund	300 00	For music	859 98
From dues and visitors' fees	5,559 37	For stationery, printing, postage, repairs, etc	654 72
From sale of badges, portfolios and extra music to members	162 83	For office furniture	50 06
From "Harmony" Board for advertisements and subscriptions	115 00	For concert of May 27, 1895 (deficit)	40 75
From entertainments (Social Fund)	410 08	For Committee on Singing Classes (advertising, etc.)	75 00
From return of excess on purchases of music	25 00	For badges	40 00
From applicants for "Symphony" orders (balance)	4 47	For portfolios	36 00
From return of advances to sub-committees	125 00	For "Harmony"—printing, mailing, etc	464 65
		Advances to sub-committees	175 00
		Loans repaid to Trustees of P. S. C. Fund	300 00
		Balance in hands of Treasurer P. C. U.	1,698 61
	$7,083 02		$7,083 02

Balance in hands of the Treasurer of P. C. U $1,698 61
Balance in hands of Trustees P. S. C. Fund . . $2,141 90
Interest to June 30th, 1896, on P. S. C. Fund . . 42 80— 2,184 70

Total available funds at close of fourth season $3,883 31

In the summer of 1896 it was proposed to inaugurate public open air concerts with the permission of

the Park Commissioners of New York City. For several reasons it was possible to give only one such concert. This took place September 20th in Central Park, in the presence of over 50,000 people. It is the intention of the People's Choral Union to continue such concerts in the future if arrangements can be made. Concerts at low prices or free admission are in the plans of the movement. In this purpose it has been seriously handicapped by the lack of halls combining staging facilities for a vast chorus and a seating capacity for a large audience with sufficiently low terms of rental.

The ability of the movement to live and grow has been demonstrated and few difficulties serious enough to defy solution have been encountered. Among these there is one that seems to become more real as the work progresses. A people's chorus has been organized, but it threatens soon to outgrow the capacity of existing halls of the desirable kind, and the problem of providing suitable quarters will soon present itself as the most formidable yet faced.

The seed that has been sown through the Sunday Classes is known to have borne good fruit in encouraging the practice and stimulating the love of music outside of them. A number of mid-week classes for practice and small choruses have sprung into existence independently. Members compelled to abandon the Sunday Classes continue to work on the lines of the People's Singing Movement. The musical character of the organization is illustrated by its concerts, of which programs follow :

FIRST CONCERT.

Sunday, May 28th, 1893.

SOLOISTS.

MRS. CARL ALVES, ... Contralto
MR. ERICSSON F. BUSHNELL, ... Basso
MISS GERALDINE MORGAN, ... Violin
MR. HERMANN WETZLER, . . Accompanist

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1. *a.* HYMN . . . God Save our Native Land . . . J. Mosenthal
(Dedicated to P. S. C.)
b. RESOLUTE LOVERS . . . . . Hauptmann
Chorus.
2. THE TWO GRENADIERS . . . . . Schubert
Now is the Time of Maying.
Chorus.
Mr. E. F. Bushnell.
3. SEE, THE CONQUERING HERO COMES . . . Handel
Choir and Organ.
4. *a.* VON EWIGER LIEBE . . . . . Brahms
b. FRÜHLINGSNACHT . . . . . Schumann
Mrs. C. Alves.
5. SWEET AND LOW . . . . . Barnby
Chorus.
6. MAZOURKA . . . . . Wieniawski
Miss Geraldine Morgan.
7. ADDRESS . . . . . Mr. Frank Damrosch
8. MADRIGAL, ... Thomas Morley
9. SONG TO THE EVENING STAR . . . . . Wagner
Mr. E. F. Bushnell
10. *a.* TO SLEEP . . . . . Walter Damrosch
b. ECSTACY . . . . . Mrs. H. H. A. Beach
Mrs. C. Alves.
11. HYMN—"America" . . . . . .
Chorus (and Audience).

SECOND CONCERT.

Sunday, May 27th, 1894.

SOLOISTS'

MRS. WILLIAM LEMOYNE, ... Reader
MRS. FANNIE HIRSCH . . . . . Soprano
MISS M. HEINEMANN, ... Soprano
MISS ELIZABETH D. BOYER . . . . Contralto
MR. HERMANN WETZLER . . . . . Organist

PART 1.

1. CHORAL . . . . . Martin Luther
   A Mountain Fastness is our God.
   Cooper Institute Class and all Elementary Classes

2. PART SONGS . . . . . Mendelssohn
   a. The Lark's Song.
   b. Farewell to the Forest.
   Cooper Institute Class.

3. INVITATION TO THE DANCE . . . . . Weber-Berlioz
   Ochestra.

4. AT SUNSET . . . . . Conradi
   Elementary Classes.

5. SONG TO THE EVENING STAR . . . . . Wagner
   from *Tannhauser.*
   Orchestra.

6. ADDRESS . . . . . Mr. Frank Damrosch

7. ABSENCE . . . . . Hatton
   Cooper Institute Class.

PART II.

ATHALIE . . . . . Mendelssohn
For Solo Voices, Reader, Chorus of Cooper Institute Class and Orchestra.

THIRD CONCERT.

Monday, May 27th, 1895.

SOLOISTS:

MISS KATHRIN HILKE . . . . . Soprano
MRS. BARON ANDERSON . . . . . Contralto
MR. FRANKLIN MILLER . . . . . Tenor
MR. ERICSSON F. BUSHNELL . . . . . Bass
MR. WALTER GALE . . . . . Organist

PART I.

1. MARCH, from *Tannhauser* . . . . . Wagner
Orchestra.

2. CHORAL, ("Awake") from *Die Meistersinger* . . . . Wagner
People's Choral Union and Advanced Class.

3. ARIA, ("In Native Worth") from *Creation* . . . . . Haydn
Mr. Franklin Miller.

4. LAUDA ZION . . . . . Mendelssohn
Miss Hilke, Mrs. Anderson, Mr. Miller, Mr. Bushnell,
Choral Union, Advanced Class and Orchestra.

PART II.

5. MEN OF HARLECH . . . . . Welsh National Melody
Elementary Classes.

6. ARIA, from *Elijah*.—O, Rest in the Lord . . . Mendelssohn
Mrs. Baron Anderson.

7. FAIR ELLEN . . . . . Max Bruch
Miss Hilke, Mr. Bushnell,
Choral Union and Advanced Class.

8. ARIA, from *Tannhauser*.—Dich, theure Halle . . . Wagner
Miss Kathrin Hilke.

9. HYMN.—"America" . . . . . Harm. by H. W. Parker
Choral Union and all Classess.

FOURTH CONCERT.

Sunday and Monday, May 17th and 18th, 1896.

PART I.

1. OVERTURE . . . . . Mendelssohn
Midsummernight's Dream.

2. HYMN OF THANKS . . . . . Old Netherland Folksong
Arranged for chorus and orchestra by Kremser.
People's Choral Union, Advanced Class and All Elementary Classes.

3. *a.* RESOLUTE LOVERS . . . . . Hauptmann
b. MEN OF HARLECH . . . . . Welsh National Melody
Elementary Classes.

4. RIDE OF THE VALKYRIES . . . . . Wagner

5. THREE PICTURES from *Tower of Babel* . . . . Rubinstein
a. Song of the Shemites.
b. Song of the Hamites.
c. Song of the Japhetites.
People's Choral Union and Advanced Classes.

6. A CALM SEA AND A PROSPEROUS VOYAGE. Beethoven
People's Choral Union and Advanced Class.

PART II.

7. RING OUT WILD BELLS . . . . . L. Damrosch
People's Choral Union.

8 *a.* NORWEGIAN MELODY . . . . . Grieg
b. SERENADE FRANÇAISE . . . . . Burgmein
String Orchestra.

9. LO, HOW A ROSE E'ER BLOOMING . . . . . Praetorius
People's Choral Union and Advanced Class.

10. PSALM CXIV . . . . . Mendelssohn
For eight-part chorus and orchestra.
People's Choral Union.

11. KAISER MARSCH . . . . . Wagner
Chorus of People's Choral Union and all the classes.

It is the hope of the People's Choral Union that the success of the undertaking in New York City will invite imitation everywhere, wherever there are men and women whose existence will be made happier, brighter and nobler through opportunities fraught with pure and elevating pleasure. The causes of success in New York are not impossible to repeat. The conditions for successfully maintaining such musical associations must exist in every other large city. It has been suggested that something in the way of advice to others might be added to the history of the movement contained in this pamphlet. The reader will forgive the egotism of the self-constituted adviser.

The first question probably to answer is, how far individual elements contributed to the starting of the New York movement, and the answer must be that they contributed a good deal. At the same time these personal influences were largely negative, preventing the proposed undertaking from being misunderstood. Mr Damrosch was known as a musician or music-teacher, probably not at all as a philanthropist. His two associates had a wider acquaintance among working people, and brought in a number of helpers who spread word of the new undertaking in quarters which it was desired to reach. But the tinge of character which these two men gave to the project was, if anything, simply that it was not a charity or well-endorsed undertaking. The absence of suggestion of an organized backing of any sort left everyone free to infer the simple point which was essential to the scheme, that Mr. Damrosch, the music teacher, offered to teach music to anyone who would join him for music's sake.

The project spoke from man to man therefore at the start, and this quality must be attributed to the personality of the three organizers. The newspaper notices and other announcements undoubtedly did a great deal, but what they would have done without this initial personal influence is conjectural.

At any rate, whatever influence was at work, the first assemblage at Cooper Union was not only unexpectedly large, but it was a homogeneous crowd, with a markedly responsive, not to say self-confident character. The size and tone of the audience fixed the way they should be treated by the management, and it is perhaps the wisest advice that we can give to other founders that the policy which was adopted toward members that day in Cooper Union be adhered to as an article of faith. At this first lesson an undefinable air of the town-meeting developed. There was little speech-making, and in the singing Mr. Damrosch was absolute autocrat. But the sense of the meeting was apparent, both in order and confusion, and was not repressed, though guided. So it was through subsequent lessons. The temper of the class, always intelligible though seldom put into speech, came to have manifest influence in the management. The Executive Committee was assiduous to learn the general thought, and the class seldom strayed from consideration of the real interest of the movement. The workers and committees selected from the class itself soon were in evidence—were, in fact, more visible than the executive management itself.

In all questions of management, the supposed attitude of the members was a very important factor

for consideration. The press of detail work, moreover, was overwhelming, and committees of helpers both were granted and assumed executive duties. It is difficult to see what other policy was possible than to share the responsibilities of management with the members, because the members became the predominant and helpful spirit of the organization.

Two years after the first class was started the Executive Committee of three dissolved, and Mr. Damrosch called on the members of the highest class grade to form a union and maintain and promote the whole movement. Since that time all offices, except those of instruction, have been elective. The membership, at first stationary, has now increased, and the class system has been extended. Part Leader, General Committee, District Representative, and Local Representative are terms which have become familiar, indicating a wide extension of functions among the members themselves.

It is hard to tell what this influence beneath the movement really is, but it is summed up in the shibboleth "People's." The personal elements which at first were strong have largely disappeared. Even Mr. Damrosch is hardly seen by the majority of members six times a year. The sustaining sentiment is that the movement is for the people, by the people. The success that has been attained has been chiefly won because this sentiment was worked for and early given authority.

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